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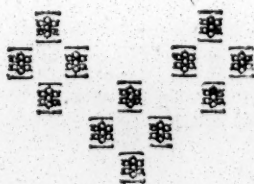
Rudiments

O F

English Grammar;

FOR THE USE OF

Young Beginners.



F A L M O U T H :

Printed by E. ELLIOT, on the Market-Strand,

M, DCC, LXXXVIII.



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P R E F A C E.

THE following slight Outlines of English Grammar are designed for the Use of Learners of the very lowest Class. All Niceties and Refinements are therefore carefully avoided. The established Custom of considering the Letter *Y* as being sometimes a Consonant is adhered to. The proper Subjunctive of the Present Tense, though now almost universally disused, is retained both in the Active and Passive Voices. It occurs in our Translation of the Bible, and in all our best Writers prior to the Revolution. These Circumstances, with the Sanction of Dr. Lowth, may perhaps, at some future Time, bring it again into Use.*

Examples

* Dr. Lowth (it is apprehended) is not accurate in his second Persons Singular of the proper Subjunctive Mood.

The auxiliary Verb *to have* has always for this second Person *thou hast*; (not *thou have*, as given by Dr. Lowth:) see Proverbs, ch. 22 v. 27; and ch. 30. v. 32.

The other auxiliary *to be* always makes this second Person *thou be*: see 2, Sam. 19. 13:—2 Kings, 18. 23:—Mat. 4. 3.

This

Examples of false Grammar, to be corrected by the Learner, are very useful. These the Teacher may at his Pleasure prepare for his Pupils by a false Reading of any good Author, which they may be required to set right.

N. B. *The Passages included in Brackets, and marked with a black Line in the Left-hand Margin, are to be read to or by the Learner, but are not intended to be learnt by Heart.*

This second Person in the Verb *to do* is always *thou dost*:—
see Gen. 4. 7. *

In most other Verbs the second Person Singular of the Subjunctive Mood may either be the same with the *first Person* singular, or with the *second Person* singular, of the Indicative Mood.

Examples where it is the same with the first Person.

Gen. 20. 7. If thou *restore* her not.

Lev. 25. 14. If thou *sell* ought to thy neighbour.

John 19. 12. If thou *let* this man go.

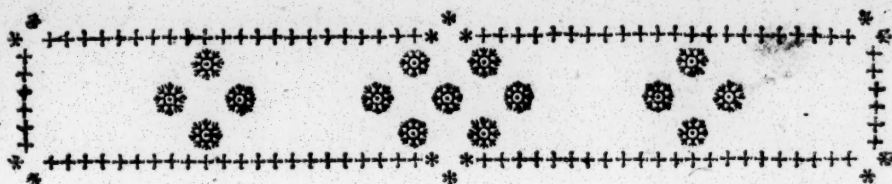
Examples where it is the same with the second Person.

Gen. 47. 6. If thou *knowest* any Man of Activity.

Prov. 2. 4. If thou *seekest* her as Silver.

If thou *want'st* a cord.—Shakespear's K. John.

* *there is an Instance to the contrary*
Rev. XIX. 10.



R U D I M E N T S

O F

English Grammar.

CHAPTER I.

Of LETTERS and SYLLABLES.

THERE are in the English Language
Twenty-Six Letters; namely,

a, b, c, d, e, f, g, h, i, j, k, l, m, n,
o, p, q, r, s, t, u, v, w, x, y, z.

A *Vowel* is a Letter, which makes a full
and perfect Sound by itself.

There are Six Vowels in English, namely,
a, e, i, o, u, and y.

A *Consonant* is a Letter, which requires the
Addition of a Vowel to give it a Sound:

Thus

Thus *b* and *l* are founded by putting the Vowel *e* after *b*, and before *l*:---*k* and *r* are founded by putting the Vowel *a* after *k*, and before *r*.

Y is sometimes a Vowel, as in *Duty*; sometimes a Consonant, as in *Yellow*.

A *Syllable* is one or more Letters pronounced in one Breath: as *I*, *Due*, (Words of one Syllable:)--*l-dle*, *Du-ty*, (Words of two Syllables.)

When two Vowels are founded in one Syllable, they are called a *Diphthong*.

[The Diphthongs in the English Language are these following;

aa; as in *Balaam*, *Isaac*.

ai; as in *Praise*.

au; as in *Author*, *Aunt*.

ay; as in *say*.

ea; as in *Beam*, *Bread*, *Heart*.*

* *Note*, This Diphthong, when found in words where it is not followed by a Consonant, is very generally mispronounced in the northern and western parts of the Island; Thus instead of pronouncing the words *Tea*, *Sea*, as if they were written *Tee*, *See*, in Lancashire and Cornwall (and probably many other northern and western Counties) they are pronounced as if they were written, *Tay*, *Say*. So also *Seat* is mispronounced as if it was written *Sait*. Perhaps this Diphthong never partakes of the Sound of the English Vowel *a* except when it is found before *rt*, as in *Heart*.

ee;

ee; as in *see*.

ei; as in *Vein*.

eo; as in *George, People*.

eu; as in *Feud*.

ey; as in *Key, Eye*.

ie; as in *Cashier, Friend, Chief*.

oa; as in *Boat, Groat*.

oi; as in *Oil*.

oo; as in *Floor, Flood, Food*.

ou; as in *Soul, Couple*.

oy; as in *Convoy*.

ui; as in *build, Guide, Fruit*.

✎ Observe, that *w* is sometimes used in Diphthongs instead of *u*; as in *Awl, Few, Mow, Now, Fowl*.

Ae is no proper English Diphthong, but is sometimes found in Latin Proper-names; as in *Cæsar, Æneas*.]

Where *three* Vowels are found together in one Syllable, one of them has no Sound; as the *a* in *Beauty*; the last *e* in *Eye*.

CH A P. II.

Of the PARTS of SPEECH.

THERE are Ten Parts of Speech in English.

lish, namely, Article, Noun Substantive, Noun Adjective, Pronoun; Verb, Participle; Adverb, Conjunction, Preposition, Interjection.

The four last are call'd *Particles*.

C H A P. III.

Of ARTICLES.

ARTICLES in English are two;
A or *An*; and
The:
 as, *a Man, an Owl, the Boy*.*

* Perhaps the young Learner need not yet be made acquainted with the Distinction of Articles into *Indefinite* and *Definite*. If the Teacher thinks it proper that he should, he may learn as follows: "The Article *A* is used to signify *any one* Thing of the Kind spoken of; as, *A Horse, A Bull*. This is called *the Indefinite Article*. The Article *The* points out *some one particular* Thing, or Collection of Things, of the Kind spoken of; as, *The Horse* that brought home *the Apples*:—*The Bull* that frightened *the three Boys*.

" The Substantives *Man* and *Woman*, when used in the Singular Number, without an Article, signify the whole Race or Species of Mankind; or the whole Bulk of Woman-kind; as,

" *Man* is born unto Trouble;

" *Woman* is fond of Finery.

" Many other Substantives, in the *Plural Number*, denote a Race or Species, when used without the Article; as,

" *Tigers* are fierce:

" *Beauties* are apt to be vain:

" *Castles* are built for Defence."

CHAP.

C H A P. IV.

Of Nouns SUBSTANTIVE.

A Noun Substantive is the Name of a Person, Animal, Thing, Place, or Quality:

1. of a Person; as, *John, Peter, a Farmer.*
2. of an Animal; as, *a Horse, the Dog.*
3. of a Thing; as, *a Box, the Table.*
4. of a Place; as, *the Parish, the Town.*
5. of a Quality; as *Beauty; Strength.*

Nouns Substantive are of two Numbers; *Singular*, and *Plural*.

The Singular Number expresses one Person, or Thing; as *John, a Boy, a Table.*

The Plural Number expresses more than one Person or Thing; as *the two Johns; the three Boys; both Tables.*

The Plural Number is for the most Part formed by adding *s* or *es* to the Singular; as, *a Boy*; Plural, *Boys*; *a Fox*; Plural, *Foxes*.

Where the Substantive singular ends in *f* or *fe*, the Plural ends in *ves*; as,

<i>Calf,</i>	Plural,	<i>Calves;</i>
<i>Myself,</i>	Plural,	<i>Ourselves;</i>
<i>Knife,</i>	Plural,	<i>Knives;</i>
<i>Life,</i>	Plural,	<i>Lives.</i>

B

Man

Man, Plural *Men*;---*Ox*, Plural, *Oxen*; and other such, are not irregular, but ancient Plurals.

But there are many irregular Plurals; as,

<i>Mouse</i> ,	Plural,	<i>Mice</i> ;
<i>Goose</i> ,	Plural,	<i>Geese</i> ;
<i>Tooth</i> ,	Plural,	<i>Teeth</i> ;
<i>Foot</i> ,	Plural,	<i>Feet</i> .

Nouns Substantive are declined in Six Cases, in the following Manner:

Singular Number.

Nominative Case,	a Boy.
Genitive Case,	of a Boy, or a Boy's.*
Dative Case,	to a Boy.
Accusative Case,	a Boy.
Vocative Case,	oh Boy.
Ablative Case,	by, with, or from a Boy.

Plural Number.

Nominative Case,	Boys.
Genitive Case,	of Boys, or Boys.†

* *A Boy's* is the proper Genitive Case, not *a Boy his*. It is false Grammar to write *John Hill, his Book*: it should be *John Hill's Book*.

† Example of this second Genitive Plural:—"Boys' Playthings should be of a Kind which they will afterwards be concerned with as Men; not like the Playthings of Girls, Dolls, Cradles, Mops, and such Trumpery."

Dative

Dative Case, to Boys,
 Accusative Case, Boys.
 Vocative Case, oh Boys.
 Ablative Case, by, with, or from Boys.

Nouns Substantive signifying any Temper or Disposition of Mind, or any Excellence or Defect of Body,† (such as *Pity, Gentleness, Anger; Beauty, Leanness, Ugliness;*) are declined without the Article, and have no Plural Number.

Example.

Nominative Case, Pity.
 Genitive, of Pity.
 Dative, to Pity.
 Accusative, Pity.
 Vocative, oh Pity.
 Ablative, by, with, or from Pity.

Proper Names also are declined without the Article; as,

Nom. John.
 Gen. of John.
 Dat. to John.
 Acc. John.
 Voc. oh John.
 Abl. by, with, or from John.

† This is the fifth sort of Substantives, expressing *Qualities*.

C H A P. V.

Of Nouns ADJECTIVE.

THE third Part of Speech is the Noun Adjective.

As Nouns Substantive are Names of some Person, Thing, or Place, &c; so Nouns Adjective express some *Property* or *Quality* of a Person, Thing, or Place, &c. as,

Healthy John;
The *black* Cow;
A *pleasant* Parish.

Adjectives are distinguished by three Degrees of Comparison, called *the Positive*, *the Comparative*, and *the Superlative*.

The Positive barely mentions some *Quality* of a Thing; as *white*, *hard*.

The *Comparative* Degree expresses that *Quality* somewhat encreased, and is formed by adding *r* or *er* to the *Positive*; as *whiter*, *harder*.

The *Superlative* expresses the highest Degree that can be of the *Quality* spoken of; it is formed by adding *st* or *est* to the *Positive*; as *whitest*, *hardest*.

But some Adjectives are compared very irregularly; as,

Good

Good,	Better,	Best.
Bad,	Worse,	Worst.
Little,	Less,	Least.
Many,	More,	Most.

All Adjectives may be compared by the Words *more* or *most*, instead of ending in *er* or *est*; as,

White, *more* white, *most* white.
Hard, *more* hard, *most* hard.

And observe that all Adjectives, which have more than two Syllables, should be compared by the Words *more* or *most*: thus, tho' we say

Handsome, Handsomer, Handsomest;

we must not say Beautiful, Beautifuller, Beautifullest; but

Beautiful, *more* Beautiful, *most* Beautiful.

CH A P. VI.

Of PRONOUNS.

PRONOUNS, as well as Nouns, are of two Kinds, Substantive and Adjective.

The Pronoun Substantive is used in the Place of some Noun Substantive; as,

I [the Boy] read *it* [the Book] to *Him* [the Master].

Pronouns

Pronouns Substantive are of three Persons; *I* is called the Pronoun of the first Person; *Thou*, of the second Person; *He* or *It*, of the third Person.

Pronouns Substantive are thus declined,

I, Pronoun of the first Person,
Singular. Plural.

Nom. I;	Nom. we;
Gen. of me;	Gen. of us;
Dat. to me;	Dat. to us;
Acc. me;	Acc. us
Voc. oh me; [me.	Voc. oh we; [us.
Abl. by, with, or from	Abl. by, with, or from

Thou, Pronoun of the second Person,
Singular. Plural.

Nom. Thou;	Nom. Ye;
Gen. of Thee;	Gen. of You;
Dat. to Thee;	Dat. to You;
Acc. Thee;	Acc. You;
Voc. oh Thou;	Voc. oh Ye;
Abl. by, with, or from [Thee.	Abl. by, with, or from [You.

So this Second Pronoun is regularly declined: but in common Speech and Writing *You* is used through all the Cases both of the Singular and Plural Numbers.

He,

He, She, and It, Pronouns of the third Person.

<i>Singular.</i>	<i>Plural.</i>
Nom. He;	Nom. They;
Gen. of Him, or His	Gen. of Them;
Dat. to Him;	Dat. to Them;
Acc. Him;	Acc. Them;
no Vocative.	no Vocative.
Abl. by, with, or from [Him;	Abl. by, with, or from [Them.

<i>Singular.</i>	<i>Plural.</i>
Nom. She;	Nom. They;
Gen. of Her, or Her's;	Gen. of Them;
Dat. to Her;	Dat. to Them;
Acc. Her;	Acc. Them;
no Vocative.	no Vocative.
Abl. by, with, or from [Her.	Abl. by, with, or from [Them.

<i>Singular.</i>	<i>Plural.</i>
Nom. It;	Nom. They;
Gen. of It, or Its;	Gen. of Them;
Dat. to It;	Dat. to Them;
Acc. It;	Acc. Them;
no Vocative.	no Vocative.
Abl. by, with, or from [It.	Abl. by, with, or from [Them.
	Other

Other Pronouns Substantives are,

Myself,	Plural,	Ourselves.
Himself	} Plural,	Themselves.
Herself		
Itself		

Pronouns Adjective are,

	My or Mine,	Plural,	Our or Ours;
	Thy or Thine,	Plural,	Your or Yours;
<i>His,</i>	Her or Hers,	Plural,	Their or Theirs.

The Pronoun Adjective *Who* is thus declined:

Singular and Plural:

Nom.	Who;	Acc.	Whom;
Gen.	of Whom, or		No Vocative;
	[Whose;	Abl.	by, with, or from
Dat.	to Whom;		[Whom.

Other Pronouns Adjective are,

My or Mine,	Plural,	{	Our, or
			Ours.
Thy or Thine,	Plural,	{	Your, or
			Yours.
His, Her, or Hers,	Plural,	{	Their, or
			Theirs.

This,	Plural,	These.
That,	Plural,	Those.
Other,	Plural,	Others.
		Likewise

Likewise these following, which are the same in the Singular and Plural Numbers: namely, who, which, what; (with their Derivatives, whoever, whosoever; whichever, whichsoever; whatever, whatsoever:) whether; the same.

C H A P. VII.

Of GENDERS.

THE Distinction of *Genders* in English will best be explained under this Part of Speech.

Genders in English are three; namely,

The Masculine, where any Male Animal is spoken of;

The Feminine, where a Female Animal is spoken of;

The Neuter, where the Thing spoken of is neither Male nor Female.

He is the Pronoun Masculine, and must always be used when speaking of Male Animals.

She is the Pronoun Feminine, and must always be used when speaking of Female Animals.

It is the Pronoun Neuter, and must always be

be used when speaking of Things without Life, which are neither male nor Female.

Examples.

Where is *the Horse*? answer; *He* is in the Stable.

Where is *the little Mare*? answer; *She* is out at Grass.

Is *the Cart* in the Farm-yard? answer; *It* is.*

Substantives in English are also sometimes distinguished by Gender; the Feminine adding *ess* to the Masculine: † as,

Heir, Heirefs:	Baron, Baronefs:
Shepherd, Shepherdess:	Lion, Lioness:
Viscount, Viscountess:	Leopard, Leopardess:

The following, tho' a little irregular, are of the same kind:

Duke, Duchess: Tiger, Tigress:
Master, Mistress:

* The Exceptions to this Rule in the Poetical or Rhetorical Style, may be reserved till a greater Proficiency is made in Grammar.

† In Truth, all English Substantives have Gender, though not marked by any Difference in the Termination or Ending. This appears when we come to speak concerning them by the Help of the Pronoun. For Example:

This is a fine *Horse*. answer; *He* is so.

That *Cow* seems to be lame. answer; *She* does so.

Is that a new Coat? answer; *It* is.

Laundress,

Laundress, and *Seamstress*, are Substantives Feminine of this kind, which have no corresponding Substantives Masculine.

C H A P. VIII.

Of VERBS.

VERBS are of three Kinds; Active, Passive, or Neuter.

Verbs Active express an Action of any Kind, performed or done to any Person, Thing, or Place; as,

to teach the Boy;
to milk the Cow;
to roll a Barrel;
to survey a Parish.

Verbs Passive express the being acted upon; or the having something *done to* a Person or Thing, by some other Person or Thing; as,

The Boy *is taught* by the Master;
 The Cow *is milked* by the Maid;
 The Barrel *is rolled* by the Boy;
 The Parish *is surveyed* by the Surveyor.

All Verbs Active have their corresponding, or answering, Verbs Passive; as,

Active.	Passive.
To teach;	to be taught;
To roll;	to be rolled:
	and so on.
	Verbs

Verbs Neuter express Being, or some State or Condition of Being; as, *to be; to sleep; to walk.*

Of MOODS.

Moods of Verbs are four;
The Indicative;
The Imperative;
The Subjunctive;
and
The Infinitive.

Of TENSES.

There are three Tenses or Times;
The Present Time, or Tense;
The Past Time, or Tense;
and
The Future Time, or Tense.

Each of these has some Varieties, which will best be understood, by attending hereafter to a Verb, when properly *conjugated*, or laid out and distributed in it's proper Form.

The Present Tense speaks of a Thing as now doing, or being; as, *I write*, or, *I am writing*; *it rains* or, *it is raining*.

The *Past* (or *præter*) Tense speaks of a Thing as already done, or having already been; as, *I did write*; *I have written*. *It did rain*; *it has rained*.

The

The Future Tense speaks of a Thing as likely to be done, or to happen; as,

*I will write, or, I shall write;
It will rain;
The Garden shall be weeded.*

Of PERSONS.

Verbs have three Persons Singular, and three Plural, marked by the Pronouns of the first, second, and third Persons; as,

Singular.

First Person	Second Person	Third Person
<i>I love;</i>	<i>Thou lovest;</i>	<i>He loveth, or loves:</i>

Plural.

First Person	Second Person	Third Person
<i>We love;</i>	<i>Ye love;</i>	<i>They love.</i>

Of AUXILIARY, or HELPING VERBS.

These Verbs are so called, because by their *Help* all other Verbs are distinguished into Moods and Tenses.

The two principal auxiliary or helping Verbs are, *to have*, and *to be*: others are, *Do, May, Can, Will, Shall, Might, &c.*

The auxiliary or helping Verb *to have*, is conjugated in the Manner that may be seen over-leaf;

Sin

S I N G U L A R.

Indicative Mood.

First Person: Second Person: Third Person:

<i>Present Tense</i> }	I have;	Thou hast;	He hath, or has;
<i>Preter-imperfect Tense</i> }	I had;	Thou hadst;	He had:
<i>Future Tense</i> }	I shall or will have;	Thou shalt or wilt have;	He shall or will have;

Imperative Mood.

No first person. Have thou; Let him have;

Subjunctive Mood.

<i>Present, or Future Tense</i> }	I have, or I may have;	Thou hast, or thou mayest have;	He have, or He may have:
<i>Preter or Future imperfect Tense</i> }	I might, could, should, or would have;	Thou mightest have, &c.	He might have, &c.

Infinitive Mood, To have:

Participle Present, Having.

P L U R A L.

First Person:	Second Person:	Third Person:
We have;	Ye have;	They have.
We had;	Ye had;	They had.
We shall or will have.	Ye shall or will have;	They shall or will have.
Let us have;	Have ye;	Let them have.
We have, or we may have;	Ye have, or Ye may have;	They have, or They may have.
We might have, &c;	Ye might have, &c;	They might have, &c.

Perfect

Perfect Tense of *To have*.

S I N G U L A R.

Indicative Mood.

First Person: Second Person: Third Person:

<i>Perfect Tense</i>	}	I have had;	Thou hast had;	He has had:
<i>Preter-perfect Tense</i>	}	I had had;	Thou hadst had;	He had had:
<i>Future perfect Tense</i>	}	I shall have had;	Thou wilt have had;	He will have had:

No Imperative Mood.

Subjunctive Mood.

<i>Perfect Tense</i>	}	I may have had;	Thou mayest have had;	He may have had:
<i>Preter-perfect Tense</i>	}	I might, could, should, or would have had;	Thou mightest have had, &c;	He might have had, &c;

Infinitive Mood, To have had:

Participle Perfect, Having had.

P L U R A L.

First Person: Second Person: Third Person:

We have had; Ye have had; They have had.

We had had; Ye had had; They had had.

We shall have had; Ye will have had; They will have had.

We may have had; Ye may have had; They may have had.

We might have had; Ye might have had; They might have had.

Conjugation of the auxiliary

S I N G U L A R.

First Person: Second Person: Third Person:

Indicative Mood.

<i>Present Tense:</i>	I am;	Thou art;	He is:
<i>Preter-imperfect Tense:</i> }	I was;	Thou wert;	He was:
<i>Future Tense:</i> }	I shall, or will be;	Thou shalt, or wilt be;	He shall, or will be:

Imperative Mood.

No first Person; Be thou; Let him be:

Subjunctive Mood.

<i>Present or future Tense:</i> }	I be, or I may be;	Thou be, or thou mayest be;	He be, or may be:
<i>Preter, or future imperfect Tense:</i> }	I were, or I might, could, should, or would be;	Thou wert, or thou mightest be;	He were, or he might be:

Infinitive Mood, To be:*Participle present,* Being.

[or helping] Verb *To Be*.

P L U R A L.

First Person:

Second Person:

Third Person:

We are;

Ye are;

They are.

We were;

Ye were;

They were.

We shall or will be; Ye shall, or will be; They shall or will be.

Let us be;

Be ye;

Let them be.

We be, or we may be;

Ye be, or ye may be;

They be, or they may be.

We were, or we might be, &c.

Ye were, or ye might be, &c.

They were, or they might be, &c.

Perfect Tense of *To Be*:

S I N G U L A R,

First Person: Second Person: Third Person

Indicative Mood.

Perfect Tense: I have been; Thou hast been; He has been

Preter perfect Tense: } I had been; Thou hadst been; He had been

Future perfect Tense: } I shall have been; Thou wilt have been; He will have been;

No Imperative Mood.

Subjunctive Mood.

Perfect Tense: { I may have been; Thou mayest have been; He may have been;

Preter perfect Tense: { I might, could, should or would have been; Thou mightest have been; He might have been;

Infinitive Mood, To have been:

Participle Perfect, Having been,

P L U R A L.

First Person:

Second Person:

Third Person.

We have been;

Ye have been;

They have been.

We had been;

Ye had been;

They had been.

We shall have
been;

Ye will have been;

They will have
been.

We may have been; Ye may have been;

They may have
been.

We might have
been;

Ye might have
been;

They might have
been.

By the means of these two auxiliary [or helping] Verbs, *All other Verbs* in the English Language have a Perfect Tense; as

To sleep; to have slept:

And all *Verbs Active* have both a *Perfect Tense*, and a *Passive Voice*; as

Infinitive Mood, Present Tense; To love:

Infinitive Mood, Perfect Tense; To have loved:

Infinitive Mood, Passive Voice; To be loved.

[See over-leaf the Verb *To love* conjugated
at large, throughout the Present and Perfect
Tenses, and the Passive Voice.]

Present Tense of the Verb *To Love*.

S I N G U L A R.

First Person: Second Person: Third Person:

Indicative Mood.

<i>Present Tense:</i>	} I love;	Thou lovest;	He loveth, or loves:
<i>Preter imperfect Tense:</i>	} I loved, or I did love;	Thou lovedst, or thou didst love;	He loved, or he did love:
<i>Future Tense:</i>	} I shall or will love;	Thou shalt, or wilt love;	He shall, or will love:

Imperative Mood.

No first Person; Love thou; Let him love:

Subjunctive Mood.

<i>Present, or future Tense:</i>	} I love, or I may love;	Thou love, or lovest, or thou mayest love;	He love, or he may love:
<i>Preter or future imperfect Tense:</i>	} I might, could, should, or would love;	Thou mightest love, &c.	He might love, &c.

Infinitive Mood, To love:

Participle Present, Loving.

P L U R A L,

First Person:

Second Person:

Third Person:

We love;

Ye love;

They love.

We loved, or we
did love;

Ye loved, or ye
did love;

They loved, or they
did love.

We shall, or will
love;

Ye shall, or will
love;

They shall, or will
love.

Let us love;

Love ye;

Let them love.

We love; or we
may love;

Ye love; or ye
may love;

They love, or they
may love.

We might love;

Ye might love;

They might love.

Perfect Tense of the Verb *To Love*.

S I N G U L A R.

First Person: Second Person: Third Person,

Indicative Mood.

<i>Perfect Tense:</i>	{ I have loved;	Thou hast loved;	He has loved:
<i>Preter-perfect Tense:</i>	{ I had loved;	Thou hadst loved;	He had loved:
<i>Future-perfect Tense:</i>	{ I shall have loved;	Thou wilt have loved;	He will have loved:

No Imperative Mood.

Subjunctive Mood.

<i>Perfect Tense:</i>	{ I may have loved;	Thou mayest have loved;	He may have loved:
<i>Preter-perfect Tense:</i>	{ I might, could, should, or would have loved;	Thou mightest have loved, &c.	He might have loved:

Infinitive Mood, To have loved.

Participle Perfect, Having loved.

P L U R A L.

erson.

First Person:

Second Person:

Third Person:

oved:

We have loved;

Ye have loved;

They have loved.

oved:

We had loved;

Ye had loved;

They had loved

have

We shall have
loved;

Ye will have
loved;

They will have
loved.

ave

We may have
loved;

Ye may have
loved;

They may have
loved.

t
ved:

We might have
loved;

Ye might have
loved;

They might have
loved.

Passive Voice of the Verb *To love.*

S I N G U L A R.

First Person: Second Person: Third Person:

*Indicative Mood.**Present Tense:* I am loved; Thou art loved; He was loved.*Preter-imperfect Tense:* { I was loved; Thou wast loved; He was loved.*Future Tense:* { I shall or will be loved; Thou shalt or wilt be loved; He shall or will be loved.*Imperative Mood.*

No first Person: Be thou loved; Let him be loved.

*Subjunctive Mood.**Present Tense:* { I be loved, or I may be loved; Thou be loved, or thou mayest be loved; He be loved, or he may be loved.*Preter-imperfect Tense:** { I might, could, should, or would be loved; Thou mightest be loved, &c. He might be loved.*Infinitive Mood,* To be loved.*Participle Passive,* Being loved.* Or rather *Future-imperfect Tense.*

P L U R A L.

Person:

First Person:

Second Person:

Third Person:

as loved

We are loved;

Ye are loved;

They are loved.

as loved

We were loved;

Ye were loved;

They were loved.

all or
be loved

We shall, or will
be loved;

Ye shall, or will
be loved;

They shall, or will
be loved.

n be
d:

Let us be loved;

Be ye loved;

Let them be loved.

e loved,
a may be
d:

We be loved,
or
we may be loved;

Ye be loved,
or
ye may be loved;

They be loved,
or
they may be loved.

might be
ed:

We might be
loved;

Ye might be
loved;

They might be
loved.

Perfect Tense Passive of the Verb *To love*.

S I N G U L A R.

First Person: Second Person: Third Person:

Indicative Mood.

<i>Perfect Tense:</i>	{ I have been loved;	Thou hast been loved;	He has been loved:
<i>Preter-perfect Tense:</i>	{ I had been loved;	Thou hadst been loved;	He had been loved:
<i>Future Tense:</i>	{ I shall have been loved;	Thou wilt have been loved;	He will have been loved:

No Imperative Mood.

Subjunctive Mood.

<i>Perfect Tense:</i>	{ I may have been loved;	Thou mayest have been loved;	He may have been loved:
<i>Preter-perfect Tense:</i>	{ I might, could, should, or would have been loved;	Thou mightest have been loved;	He might have been loved:

Infinitive Mood, To have been loved.

Participle Perfect Passive, Having been loved.

P L U R A L.

First Person:

Second Person:

Third Person:

We have been
loved;

Ye have been
loved;

They have been
loved.

We had been
loved;

Ye had been
loved;

They had been
loved.

We shall have
been loved;

Ye will have
been loved;

They will have
been loved.

We may have
been loved;

Ye may have
been loved;

They may have
been loved.

We might have
been loved;

Ye might have
been loved;

They might have
been loved.

Such is the Manner of conjugating a regular Verb in English, throughout

1. *The Present*, Preter-imperfect, and Future Tenses:
2. *The Perfect*, Preter-perfect, and Future-Perfect:
3. The Passive Voice, Present Tense, &c.
4. The Passive Voice, Perfect Tense, &c.

✎ It may be observed that in common Conversation, and in familiar Reading, the Preter-imperfect Tense, and the Participle Passive, are generally contracted in the last Syllable; thus we say *I lov'd* instead of *I loved*; He was *admir'd* instead of He was *admired*. But in reading the Bible, or the Common-Prayer, the last Syllable should always be pronounced at length, without any Contraction:---Thus we should say

They *gathered* them together, and *filled* twelve Baskets with the Fragments which *remained*:

not

They *gather'd* them together, and *fill'd* twelve Baskets with the Fragments which *remain'd*.

[Some Remarks on contracted Verbs, and a Table of irregular Verbs, will be added at the End of these Rudiments.]

Of

Of the four Parts of Speech called PARTICLES.I. *of* ADVERBS.

Adverbs are Words, which are join'd
 Sometimes to Nouns or { *very good*;
 Pronouns Adjective, as, { *certainly mine*.
 Sometimes to Verbs, as, *go quickly*.
 Sometimes to other Adverbs, as, *very softly*.

II. *Of* CONJUNCTIONS.

Conjunctions are little Words, which join
 different Clauses in a Sentence together; as,

He taught me, *and* he taught my Brother.

I will go, *if* I can.

We read, *that* we may improve.

III. *Of* PREPOSITIONS.

Prepositions are Words, which are set before
 others; as,

To the Field;

In the House;

Into the Barn;

Thro' the Gate.

IV. *Of* INTERJECTIONS.

Interjections are Words, which express any
 sudden Surprise, or Grief, or Joy; as,

Ah! Oh! Huzza!

of

Of SYNTAX, or CONSTRUCTION.

Syntax or *Construction* teaches how Words are to be properly placed and connected together in Clauses or Sentences, according to the Rules of Grammar.

RULE I.

The two Pronouns Adjective *This* and *That* must be of the same Number with the Substantive to which they belong; as,

<i>This Horse,</i>	Singular;	}
<i>These Horses,</i>	Plural:	}
<i>That Tree,</i>	Singular;	}
<i>Those Trees,</i>	Plural.	}

RULE II.

Pronouns Substantive must be followed by a Verb, of the same Person and Number with the Pronoun; as,

Thou lovest, (both of the 2d Person Singular.)
He loves, (both of the 3d Person Singular.)
We love, (both of the 1st Person Plural.)
They love, (both of the 3d Person Plural.)

RULE III.

A Noun or Pronoun Substantive, which is of the Singular Number, must be followed by a Verb of the Singular Number.

A Noun

A Noun or Pronoun Substantive, of the Plural Number, must be followed by a Verb of the Plural Number.

EXAMPLES.

Singular.

Plural.

*I am;**We are:**He loves;**They love:**The Boy is good;**The Boys are good:**A Man works;**The Men work:**The Field is plowed;**The Fields are plowed:**The Dog barks;**The two Dogs bark:*

RULE IV.

More Nouns Substantive than one, tho' all of the Singular Number, yet if connected by the Conjunction *And*, must be followed by a Verb Plural; as,

*The Horse and the Cow are in the Meadow:
James, Nicholas, and Charles, learn Arithmetic.*

But if they are connected by the Conjunction *Either* or *Or*, they must then be followed by a Verb singular; as,

*Either the Horse, or the Cow, is in the Meadow.
James, or Nicholas, or Charles, learns Arithmetic.*

RULE V.

All Substantives, whether Noun or Pronoun,
are

are of the Nominative Case when before a Verb, whether the Verb be active, passive, or neuter.

This will best be seen in Pronouns Substantive, as their Nominative Cases are different from their Accusative.

EXAMPLES.

He loves :
They sleep :
We are pleased.

RULE VI.

All Substantives are in the Accusative Case after a Verb Active. This too will best be seen in Pronouns Substantive.

EXAMPLES.

I love *Him* :
 They please *Us*.

RULE VII.

All Substantives are in the Nominative Case *after*, as well as *before*, all the Moods and Tenses of the auxiliary Verb *To Be*, excepting the Infinitive Mood.

EXAMPLES.

I am *He* :
 It is *She* :
 These are *They*.

But

But after the Infinitive Mood *To Be*, the Accu-
fative Case is used; as,

I took it to be *Him*.

Obs. 1st. Prepositions are often separated
from the Nouns or Pronouns to which they
belong; as,

That is the Door, *which* George went *through*.

Obs. 2d. Observe also, that the Pronoun
Which, or *That*, is often left out in common
Conversation, or familiar Writing; as,

That is the Door he went through.

Of STOPS.

Stops are of four Kinds;

The *Comma*, or shortest Stop; --- ,

The *Semicolon*, which requires
somewhat a longer Pause; --- ;

The *Colon*, requiring a still
longer Pause; - - - - - :

And the *Period*, or *full Stop*, de-
noting that the Sentence is
ended; - - - - - .

The proper Use of Stops will best be learnt by
Reading and Observation.

Besides these four Stops, which mark the
Pauses proper to be made in reading, there are
others,

others, which direct some Alteration to be made in the Tone of Voice. These are,

1. The Point of Interrogation [?], used when a Question is asked; as,

Who wrote this Copy?

2. The Point of Admiration [!], used when Surprise is expressed; as,

How prodigiously large is that Elephant!

The Parenthesis marks out a clause in a sentence, which is not necessary to its Sense, and does not affect its grammatical Construction; as,

All Birds (I speak not of the Bat, which tho' it flies, is not a Bird) produce their young from Eggs.

The words included in a Parenthesis should be spoken with a little lowering of the Voice, and with somewhat a longer Pause than a Comma.

Of CONTRACTED VERBS.

[It was before observed that in common Conversation, and familiar Reading the Preter imperfect Tense, and the Participle Passive, were generally contracted in the last Syllable; thus we say,

lov'd

lov'd for loved; admir'd for admired.

Such Verbs as end in *ch, ck, p, x, ll, fs*, admit of a Contraction somewhat different from this, in the Preter-imperfect Tense, and Participle Passive;---changing the *ed* into *t*; as,

Infinitive Mood.

Preter-imperfect Tense,
and Participle Passive.

to snatch;

snatcht or snatched:

to check;

checkt or checked:

to drop;

dropt or dropped:

to mix;

mixt or mixed:

to dwell;

dwelt or dwelled:

to pass:

past or passed.

But there are some Verbs with these Endings, which do not admit of this Contraction with a *t*: as for instance

to touch, which will have *touch'd* or *touched*:

to call,

call'd or *called.*

Of IRREGULAR VERBS.

The following is a List of all the irregular Verbs in the English Language, with their Preter-imperfect Tenses Active, and their Participles Passive.*

* The Proficient in Grammar will do well to make himself Master of Lowth's Remarks on the English irregular Verbs; but they are too difficult of Comprehension for Beginners.

Infinitive

Infinitive Mood:	Preter-imperfect Tense:	Participle Passive.
to abide:	abode:	abode.
to arise:	arose:	arisen.
to awake:	awoke, or awaked:	awoke, or awaked.
to bear, or bring forth:	bare:	born:
to bear, or carry:	bore:	borne:
to beat:	beat:	beaten.
to begin:	began:	begun.
to bereave:	bereaved or bereft:	bereaved, or bereft.
to beseech:	besought:	besought.
to bid:	bade:	bidden.
to bind:	bound:	bound.
to bite:	bit:	bitten.
to bleed:	bled:	bled.
to blow:	blew:	blown.
to break:	brake or broke:	broken, or broke.
to breed:	bred:	bred.
to bring:	brought:	brought.
to burst:	burst:	burst, or bursten.
to buy:	bought:	bought.
to cast:	cast:	cast.
to catch:	caught:	caught.
to chide:	chid:	chidden.
to choose:	chose:	chosen.
to cleave:	clave:	cloven or cleft.
to cling:	clung:	clung.
to clothe:	clothed, or clad:	cloathed, or clad.
to come:	came:	come.
to cost:	cost:	cost.
to crow:	crew:	crowed.
to cut:	cut:	cut.
to dare:	dared, or durst:	dared.
to die:	died:	dead.
to dig:	dug:	dug.
to draw:	drew:	drawn.
to drink:	drank:	drunk, or drunken.
to drive:	drove:	driven.
to eat:	ate:	eaten.
to fall:	fell:	fallen.
to feed:	fed:	fed.
to fight:	fought:	fought.

to find

Infinitive Mood: Preter-imperfect Tense: Participle Passive.

to find:	found:	found.
to flee:	fled:	fled.
to fling:	flung:	flung.
to fly:	flew:	flown.
to forsake:	forsook:	forsaken.
to freeze:	froze:	frozen.
to get:	gat, or got:	gotten.
to give:	gave:	given.
to go:	went:	gone.
to grind:	ground:	ground.
to grow:	grew:	grown.
to hang:	hanged, or hung:	hanged, or hung.
to hew:	hewed:	hewn.
to hide:	hid:	hidden.
to hit:	hit:	hit.
to hold:	held:	holden, or held.
to hurt:	hurt:	hurt.
to keep:	kept:	kept.
to knit:	knitted:	knitted, or knit.
to know:	knew:	known.
to lay:	laid:	laid, or lain.
to lead:	led:	led.
to leave:	left:	left.
to lend:	lent:	lent.
to let:	let:	let.
to lie:	lay:	lain.
to load:	loaded:	loaden, or laden.
to lose:	lost:	lost.
to make:	made:	made.
to meet:	met:	met.
to mow:	mowed:	mowed, or mown.
to put:	put:	put.
to read:	read:	read.
to rend:	rent:	rent.
to ride:	rode:	ridden.
to ring:	rung, or rang:	rung.
to rise:	rose:	risen.
to rive:	rived:	riven.
to run:	ran:	run.
to saw:	sawed:	sawn.
to see:	saw:	seen.

to seek

Infinitive Mood.	Preter-imperfect Tense.	Participle Passive.
to seek :	fought :	fought.
to see the :	seethed :	sodden.
to sell :	sold :	sold.
to send :	sent :	sent.
to set :	set :	set.
to shake :	shook :	shaken.
to have :	shaved :	shaved, or shaven.
to shear :	sheared :	shorn.
to shed :	shed :	shed.
to shine :	shone :	shined, or shone.
to shoe :	shod :	shod.
to shoot :	shot :	shot.
to shew, or show :	shewed, or showed :	shewn, or shown.
to shred :	shred :	shred.
to shrink :	shrank, or shrunk :	shrunk.
to shut :	shut :	shut.
to sing :	sang, or sung :	sung.
to sink :	sank, or sunk :	sunk.
to sit :	sat :	sat.
to slay :	flew :	slain.
to slide :	slided :	slidden.
to sling :	slung :	slung.
to sink :	slunk :	slunk.
to slit :	slit :	slit.
to smite :	smote :	smitten.
to sow :	sowed :	sowed, or sown.
to speak :	spoke :	spoken.
to speed :	sped :	sped.
to spend :	spent :	spent.
to spin :	spun :	spun.
to spit :	spat :	spitted, spitten, or spit.
to split :	split :	split.
to spread :	spread :	spread.
to spring :	sprung, or sprang :	sprung.
to stand :	stood :	stood.
to steal :	stole :	stolen.
to stick :	stuck :	stuck.
to sting :	stung :	stung.
to stink :	stank :	stunk.
to stride :	strode :	stridden.
		to strike

Infinitive Mood:	Preter-imperfect Tense:	Participle-Passive.
to strike :	struck :	stricken, or struck.
to string :	strung :	strung.
to strive :	strove :	striven.
to strow :	strowed :	strown.
to swear :	sware or swore :	sworn.
to swell :	swelled :	swollen.
to swim :	swam :	swum.
to swing :	swung :	swung.
to take :	took :	taken.
to teach :	taught :	taught.
to tear :	tore. or tare :	torn.
to tell :	told :	told.
to think :	thought :	thought.
to thrive :	throve :	thriven.
to throw :	threw :	thrown.
to thrust :	thrust :	thrust.
to tread :	trode :	trodden.
to wear :	wore :	worn.
to weave :	wove :	woven.
to weep :	wept :	wept.
to win :	won :	won.
to wind :	wound :	winded, or wound.
to work :	worked, or wrought :	worked, or wrought.
to wring :	wrung :	wrung.
to write :	wrote : *	written.

* *Writ* is sometimes used as the Preter-imperfect Tense of *to write*; but improperly.

Appendix.

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Of PROSODY.

PROSODY is that Branch of Grammar, which teaches the Rules of *Pronunciation*, and of *Verseification*.

Right *Pronunciation* consists in laying the *Accent* on the proper *Syllable* of each *Word*; and the *Emphasis* on the proper *Word* of each *Clause* or *Sentence*.

The Rules for laying the proper *Accent* on the *Syllables* of each *Word*, as laid down by Dr. Johnson, are the following.

Of Words of two Syllables.

I. Such Words of two Syllables as are formed by adding a *Termination* [or *Ending*] to other Words, have generally the *Accent* on the former of the two Syllables: as *Kingdom* [from *King*]; *actor*, or *acted* [from *to act*]; *Lover*, [from *to love*]; *Toil-some* [from *Toil*]; *Childish* [from *Child*]; *Fairer* [from *Fair*]; *foremost*, *zealous*, *Fulness*, *godly*, *Meekness*, *artist*, &c.

II. Words of two Syllables, formed by putting a Syllable *before* the Word from which they are derived, have commonly the *Accent* on the latter Syllable; as, *to begét*, *to defáme*, *to belie*, *to decry*, &c.

III. Sometimes the same Words (of two Syllables) are both Nouns and Verbs: in such Cases the *Verb* has commonly the *Accent* on the *latter* Syllable, and the *Noun* on the former: as, *to contráct*, a *Cóntract*: *to descánt*, a *Déscant*: But there are many Exceptions, as to the *Noun*: as, *Commánd*, *Contróul*, *Delíght*.

IV. Words of two Syllables, with the following Endings have

have their Accent on the *former* Syllable: namely,

ending in *y*; as, *héavy, búlky, to wéary* :

in *our*; as, *Lábour, Fávour* :

in *ow*; as *Willow, to wállow* :

in *el*; as, *lével, to rével* :

in *le*; as, *Bátile, Bíble* :

in *ish*; as, *to bánísh, Várnish* :

in *ck*; as, *Cámbrick, Máttock* :

in *er*; as, *Báker, Bréwer* :

in *age*; as, *Méssage, Coúrage* :

in *en*; as, *to fásten, to hásten* :

in *et, or ot*; as, *Quíet, Ríet*.

V. Words of two Syllables, ending in a Consonant followed by *e*, have their Accent on the *latter* Syllable; as, *Escápe, to compríse*.*

VI. So have Words of two Syllables, having a *Diphthong* in the last Syllable; as, *Diséase, to appéal*; [except such as end in *our*, or *ow*, which were before observed to be accented on the *former* Syllable.]

VII. So have Words of two Syllables ending in two Consonants, as, *Commánd, to atténd*.

VIII. Words of two Syllables ending in *ain*, seem to have their Accent on the *former* Syllable, if *Nouns*; on the *latter*, if *Verbs*; as,

Móuntain; Cértain :

To maintáin; to refráin.

II. Of Words of three Syllables.

I. Words of three Syllables, formed from other Words, retain the Accent of the Word from which they are formed, whether the Syllable be added to the End or the Beginning of them; as,

* Tho' to this Rule there are some exceptions, as *Eúrope*.

Tenderness

Tender-ness; Contemn-er; Waggon-er; phisic-al:
to be-spatter; Mis-fortune.

II. Words of three Syllables ending in *ous, al, ion*, accent the first Syllable; as

gracious; Capital; Nation

III. Words of three Syllables ending in *ce, ent, and ate*, accent the first Syllable; as,

Countenance; Continence:

armament; imminent; elegant:

arrogate; hesitate.

[Except they be derived from Words having the Accent on the last Syllable; as, *Connivance, Acquaintance*: or except the middle Syllable have a Vowel before two Consonants; as, *to promulgate.*]

IV. Words of three Syllables ending in *y*, accent the first Syllable; as, *entity; Liberty; Victory; to specify.*

V. Words of three Syllables ending in *le* or *re* accent the first Syllable; as, *legible; Theatre*: [except *Disciple*; and words having the second Syllable long by position, as, *Example, Epistle.*]

6. Words of three Syllables ending in *ude* generally accent the first Syllable; as, *Plénitude; Gratitude.*

7. Words of three Syllables ending in *ator, or atour*, accent the middle Syllable; as, *Creator.*

8. Also such as have a Diphthong in the middle Syllable, as, *to endeavour.*

9. Also such as have in the middle Syllable a Vowel before two consonants; as, *Domestic.*

10. Words of three Syllables, which have their accent on the last Syllable, are commonly derived from the French; as *Repartée, Magazine, to acquiesce.*

Or they are such as are formed by prefixing one or more Syllables to a Syllable already accented; as, *immature, over-charge.*

III. Of Poly syllables, or Words of more than three Syllables.

1. Words of more than three Syllables follow the accents from which they are derived; as, *arrogating*, **commendable*, *communicable*, *advertisement*.

Yet *disputable* I should set down as an exception.

2. Words of more than three Syllables in *ion* have the accent on the last syllable but two; as, *Salvation*; *perturbation*.

3. Words of more than three Syllables in *ator* or *atour* have commonly the accent on the first Syllable; as, *Dedicator* *Fornicator*; *Propagator*; or at least on the fourth Syllable from the End, as, *Prognosticator*.†

4. Words in *le* have commonly the accent on the first Syllable; as, *amicable*: unless the last Syllable but two have a Vowel, before two Consonants; as, *combustible*, *corruptible*.

5. Words in *ous* have the accent on the last Syllable but two; as *uxorious*; *voluptuous*.

6 Words of more than three Syllables ending in *ty* have commonly their accent on the last Syllable but two; as, *Activity*; *Pusillanimity*.

Of EMPHASIS.

THE Meaning of a Sentence must first be perfectly understood before the Emphasis can be laid on the proper Places:

* This surely is very doubtful. The authority of Shakespeare is against it.

'Tis sweet and *commendable* in your nature, Hamlet.

The very Line from Coriolanus, quoted by Dr. J. in his Dictionary proves against the Accent he contends for;

And Power, unto itself most *commendable*.

† Dr. J. says otherwise; but surely he is mistaken.

No

No Rules can therefore be given on this Subject.

It should be remarked, that not only particular Words, but Clauses or Members of a Sentence, are sometimes emphatical.

Of *Verse*ification in English.

The principal and most striking Distinction in English Verseification is that between Blank-Verse and Rhyme. The former admits of so much more variety in its Flow and Pauses, as to be far superior in Melody to the best-constructed Rhyme.

Example of BLANK-VERSE.

“ Now came still Evening on, and Twilight grey
 “ Had in her sober Livery all things clad.
 “ Silence accompanied; for Beast and Bird,
 “ They to their grassy Couch, these to their Nests
 “ Were flunk; all but the wakeful Nightingale;
 “ She all night long her amorous Descant sang:
 “ Silence was pleas’d.—Now glow’d the Firmament
 “ With living Sapphires;—Hesperus, that led
 “ The starry Host rode brightest, till the Moon,
 “ Rising in clouded Majesty, at length,
 “ Apparent Queen, unveil’d her peerless Light,
 “ And o’er the Dark her silver Mantle threw.

Milton.

Example of RHYME.

“ *Tancred*, I neither am dispos’d to make
 “ Request for Life, nor offer’d Life to take;
 “ Much less deny the Deed; but least of all
 “ Beneath pretended Justice weakly fall.
 “ My *Words* to sacred Truth shall be confin’d,
 “ My *Deeds* shall shew the Greatness of my Mind.

Dryden.

Blank-verse is always written in this Measure of Ten Syllables; as are most of the principal and best Poems in Rhyme.
 Rhymes

Rhymes are sometimes *alternate*: that is, the first Line rhymes to the third; the second Line to the fourth: as

"The Pomp of Heraldry, the Pride of Pow'r,
 "And all that Beauty, all that Wealth e'er gave,
 "Await alike the inevitable Hour;
 "The Paths of Glory lead but to the Grave.

Gray.

Sometimes they are to be found, tho not irregularly placed; yet neither always at two following Lines, nor always alternately. This is the Case wherever the Measure runs in what are called *Stanzas*: as,

"Gay Hope is theirs, by Fancy fed,
 "Less pleasing when possess'd;
 "The Tear, forgot as soon as shed,
 "The Sunshine of the Breast:
 "Theirs, buxom Health of rosy Hue,
 "Wild Wit, Invention ever new,
 "And lively Cheer, of Vigour born;
 "The thoughtless Day, the easy Night,
 "The Spirits pure, the Slumbers light,
 "That fly the Approach of Morn.

Gray.

EXAMPLE II.

"Oh mortal Man, that livest here by Toil,
 "Do not complain of this thine hard Estate:
 "That like an Emmet thou must ever (1) moil,
 "Is an hard Sentence of an ancient Date,
 "And (2) certes there is for it Reason great;
 "For tho' sometimes it makes thee weep and wail,
 "And curse thy Star, and early drudge and late,
 (3) "Withouten that would come an heavier (4) Bale,
 "Loose Life, unruly Passions, and Diseases pale.

Thomson.

The Kind of Versification, falsely called *Pindaric*, without

1. *moil*, that is, *labour*. 2. *certes*, *certainly*. 3. *withouten*, *without*. 4. *Bale*, *Mischief*, *Calamity*.

any regular Return either of Rhyme or Measure, is now entirely out of Use.

English rhyming Verse may consist of any Number of Syllables from three to twelve; as

[Example of Three Syllables.]

“ In Amaze

“ Lost I gaze.

The Line of twelve Syllables is called an *Alexandrine*: That which concludes the Stanza last quoted furnishes an Example;

“ Loose Life, unruly Passions, and Diseases pale.”

From some Resemblance that may be remarked between several of our Measures, and the regular Measures of Greek and Roman Poetry, many English Grammarians have divided the several Kinds of English Versification into *Trochaic*, *Iambic*, and *Anapaestic* (or rather, if the Ear may be Judge, *Dactylic*.)

The *Trochaic* is that Measure, where an *Emphatic* and a *Non-emphatic* Syllable succeed each other by Turns, as a *long* and a *short* Syllable did in the Poetry of the Ancients.

EXAMPLE.

“ Where each old poetic Mountain

“ Inspiration breath’d around,

“ Where each Grove and hallow’d Fountain

“ Murmur’d deep a solemn Sound.

Gray.

The *Iambic* is that Measure, where a *Non-emphatic* and an *Emphatic* Syllable succeed each other by Turns, as a *short* and a *long* Syllable did in Greek and Latin Poetry.

EXAMPLE.

“ Ye Lays no longer languish,

“ For Nought can cure my Anguish.

The *Dactylic* (or, as some call it, *Anapaestic*) Measure, is where an *Emphatic* Syllable is succeeded by two *Non-emphatic*; the Line generally beginning with one or two Syllables that are not *Emphatic*.

Examples

EXAMPLES.

“De|spairing be|side a clear|Stream,
 “A|Shepherd for|saken was|laid.

II.

“Says my|Uncle I|pray you dis|cover
 “What|has been the|Cause of your|Woes.*



But the great Object in a Work for Beginners is, to instruct them in the proper Manner of *reading* English Verse: and here the best Guide I know will be Mr. Sheridan, whose Cautions and Instructions on this Head I shall abridge.

“Nothing has puzzled the Generality of
 “Readers more than the Manner in which
 “those Verses ought to be recited, where the
 “Sense does not close with the Line, but whose
 “last Words have a necessary Connexion with
 “those

* Whoever would wish to see this Subject investigated more at large may consult Dr. Beattie's Theory of Language. Dr. B. *seems* to assert (for his Meaning is not very clearly expressed) that in a legitimate English Verse Emphatic and Non-emphatic Syllables must succeed each other in regular Alternation. (see his Theory of Language page 70. Octavo Edition.) If this is his Opinion, it is surely a mistaken one. The Exceptions to such a Rule will be found to be almost as numerous as the Examples of its Observance; and those Exceptions will consist of many of our best-flowing Lines. Let any Reader recollect these, and the following, Lines of Shakespeare, and try them by this Rule:

“Making it, momentary as a Sound:

“Swift, as a Shadow; short, as any Dream; &c.

“ those that begin the following Verse. Some,
 “ who see the necessity of pointing out the Mea-
 “ sure, *make a Pause* at the End of such Lines:
 “ but never having been taught any other Pause
 “ than those that occur in Prose-Writings, they
 “ use one of them, and pronounce the last Words
 “ in such a Note as usually accompanies a Com-
 “ ma. Now this, in the Case here mentioned,
 “ is certainly improper; because they make that
 “ appear to be a complete Member of a Sen-
 “ tence, which is an incomplete one; and by
 “ thus disjoining the Sense as well as the Words
 “ they often confound the Meaning.”

“ Others again, but fewer in Number, and
 “ of a still more absurd Kind, drop their Voice
 “ at the End of every Line, in the same Note,
 “ which they use in making a full Stop; to the
 “ utter Destruction of the Sense.”

“ Some Readers, of a more enthusiastic Kind,
 “ elevate their Voice, at the End of all Verses, to
 “ a higher Note than is ever used in any of the
 “ common Prose Stops: But such a continual
 “ Repetition of the same high Note at the Close
 “ of every Verse, tho’ it does mark the Measure
 “ sufficiently, becomes disgusting by its Mono-
 “ tony, and is extremely offensive to a correct
 “ Ear.

“ To avoid these several Faults, the Bulk of
 “ Readers

“ Readers have chosen what they think a safer
 “ Course; which is that of running the Lines
 “ one into another, without the least Pause
 “ where they find none in the Sense, just as they
 “ would do in Sentences of Prose were they to
 “ find the same Words disposed there in the
 “ same Order. The last Word is thus hurried
 “ precipitately into the next Line, and fails of
 “ making such an Impression upon the Ear as
 “ to give the Measure its full Effect.

“ It will be asked, if this final Pause is nei-
 “ ther to be marked by an Elevation or Depres-
 “ sion of the Voice, how is it to be marked at
 “ all?

“ To this the Answer is obvious, “ By mak-
 “ ing no Change at all in the Voice before it.”
 “ This will sufficiently distinguish it from the
 “ other Pauses; because some Change of Note
 “ precedes the others, either by raising or de-
 “ pressing the Voice; whereas here the Voice is
 “ only suspended. On this Account I shall call
 “ it *The Stop of Suspension*; for it will be neces-
 “ sary to give it a Name when we have Occasion
 “ to speak of it; and it is so little known a-
 “ mongst us that hitherto it has neither a Name
 “ nor a Mark in Writing. Had former Gra-
 “ marians, after pointing out its Use, given it
 “ a Name and a Mark, it might have been as
 “ generally known as any of the other Stops;
 and

“and it is of such Importance, that poetic
 “Numbers can never be read properly without
 “the Observance of it: nor is this all; it is like-
 “wise one of the greatest Ornaments, and adds
 “considerable Force, to Delivery in Prose.

“This *Pause of Suspension* is the very Thing
 “wanting to preserve at all Times the *Rhythm*
 “or *Measure*, without interfering with the Sense.
 “For the Pause itself perfectly marks the Bound
 “of the Metre; and being made only by a *Suf-*
 “*pension*, not a *Change of Note*, in the Voice, it
 “can never affect the Sense; the *sentential Stops*,
 “or those which affect the Sense, having all a
 “Change of Note; whereas here this is no
 “such Change.

“Nor is this the only Advantage gained to
 “Numbers by this *Stop of Suspension*. It also
 “prevents that *Monotony*, or *Sameness of Note*,
 “at the End of each Line, which however it
 “may strike a rude Ear is always disgusting to
 “a delicate one. For as this *Stop of Suspension*
 “has no peculiar Note of its own, but always
 “takes that which belongs to the foregoing
 “Word, it changes continually with the Mat-
 “ter, and is as various as the Sense.

“Let it farther be observed, that besides the
 “*final Pause*, or *Pause* at the *End* of each Line,
 “in English Poetry, there is also in Lines of

Ten

“*Ten S*
 “each
 “*Pause*
 “take
 “the
 “Place
 “ter
 “*sion*
 “has
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" Ten Syllables, a Pause in some other Part of
 " each Line. This is usually called *The cesural*
 " *Pause*. This, like the final Pause, may either
 " take Place where there is a Stop of some of
 " the Kinds known in Prose, or it may take
 " Place where there is no such Stop. In this lat-
 " ter case, as in *the final Pause*, the *Stop of Suspen-*
 " *sion* should be used. The Mark Mr. Sheridan
 " has adopted for this *Stop of Suspension*, is the
 " following. ||* Let us now read again the Lines
 " of Milton before quoted, with another Pas-
 " sage from the same Author, and mark the
 " Places where this Stop should be used. Where
 " a Comma, or any of the well-known Stops,
 " is found either at the *final* or *cesural* Pauses,
 " it will be needless to mark the Stop of
 " Suspension.

Now came still Evening on, and twilight grey||
 Had in her sober Livery|| all Things clad:
 Silence accompanied; for Beast and Bird,
 They to their grassy Couch, these to their Nests,
 Were flunk; all but|| the wakeful Nightingale;
 She all Night long|| her amorous Descant sung;
 Silence was pleas'd: now glow'd the Firmament||
 With living Sapphires; *Hesperus*, that led||
 The starry Host, rode brightest; till the Moon,
 Rising in clouded Majesty, at length||

* This is not exactly Mr. Sheridan's Mark, but may be
 used for it; as a Country Press does not supply that adopted by
 Mr. Sheridan.

(Apparent Queen)|| unveild her peerless Light,
And o'er the Dark|| her silver Mantle threw.

E X A M P L E II.

While other Animals|| unactive range,
Man|| hath his daily Work|| of Body or Mind||
Appointed, which declares his Dignity,
And the Regard of Heav'n|| on all his Ways.
Tomorrow, e'er fresh Morning streak the East||
With first approach of Light, we must be ris'n||
And at our pleasant Labour, to reform||
Yon flow'ry Arbour, yonder Allies green,
That mock our scant *Manuring, and require||
More Hands than ours|| to lop their wanton Growth.

Milton.

Mr. Sheridan adds many very ingenious Remarks on the proper Method of reading English Verse, and the various Beauties of Measure it admits of. But thus much is enough for Beginners. [See his Lecture on Reading 8vo Part 2d.]

APPENDIX Chap. II.

Of the proper Use of Capital Letters.

Nothing betrays a want of Education more

* *Manuring* is here used in its proper, *original* Sense for *labouring* or *cultivating* in general; not for any one particular Branch of Cultivation, as the Word is usually applied now.

than the putting capital Letters in wrong Places, either in a Letter, or any other Writing, The following Rules will direct where they should be used.

1. A capital Letter should always be used after a full Stop.

E X A M P L E.

“ Industry is as necessary to Virtue as it is to
 “ Happiness. The active Mind of Man, if it
 “ is not innocently and usefully employed, will
 “ busy itself in Mischief.

2. All proper Names should be written in Capitals; as *Henry, Charles; Tudor, Stuart; England, Spain.*

3. Likewise all Adjectives derived from proper Names; as, *English, Spanish, Ægyptian, Herculean.*

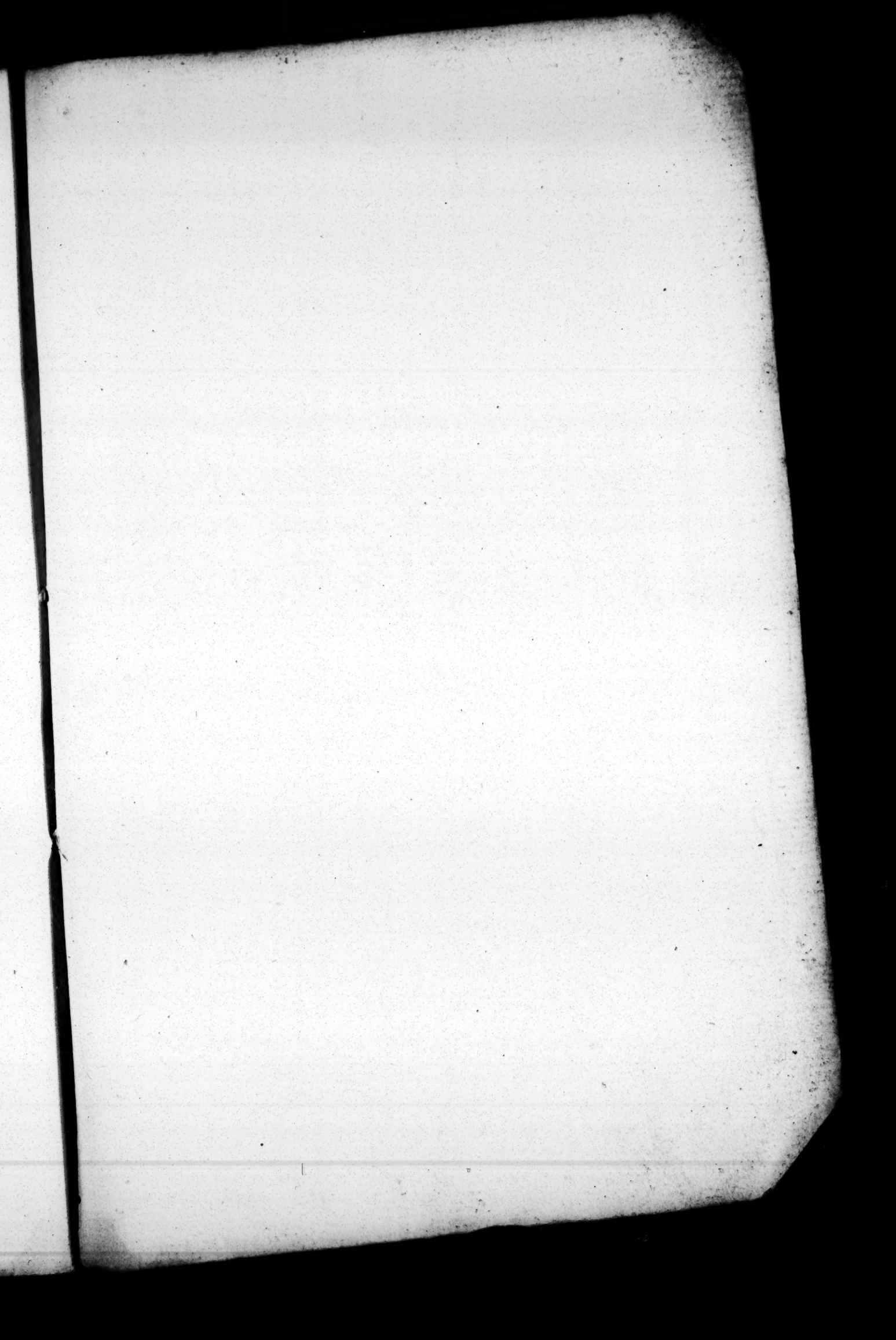
4. *Such Adjectives* excepted, no other Parts of Speech but *Substantives* should ever have a capital Letter.* [Except after a full Stop, as was directed in Rule 1.]

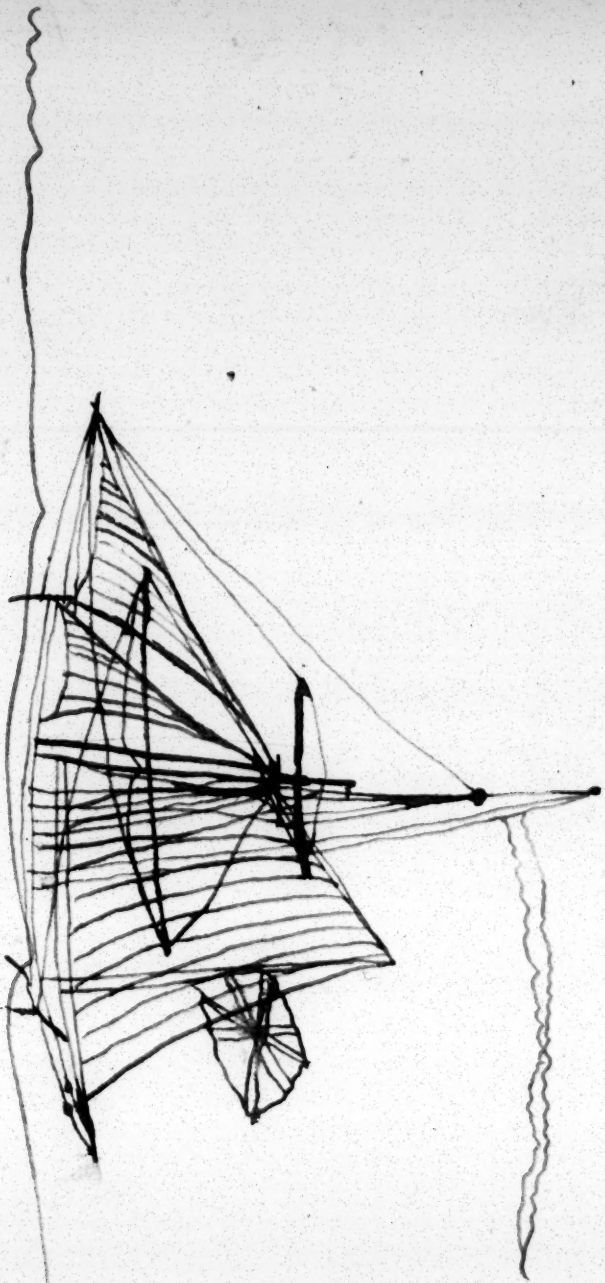
* The Exceptions to this Rule are so few, and so difficult to be accurately described, that the Learner need not be troubled with them.

5. Either *all* Nouns Substantives should be written with a capital Letter, or none but proper Names. The former was the Practice of Bishops *Sherlock*, *Sprat*, *Hoadly*, *Secker*, and *Butler*; and of *Dr. Clarke*: and it may be recommended to all Persons who are to read in Public what they write, as contributing not a little to that Readiness of Reading, which *Dr. Beatie* has declared preferable from the Pulpit either to preaching from the Memory, or Ex-tempore. Nor is it confined to Divines. *Locke*, and many other Writers about his Time, have adopted it.

F I N I S.

30 DE 68





Went out on Monday and made the
water in the way of the work before they
were the windward or any sail from the
Merry Lane. 7. 11.

